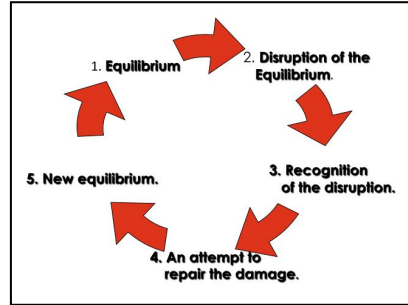


MODULE 1:
INTRODUCTION TO FILM

Welcome to Film
Studies
Genre and
Narrative Theories

SUBJECT-SPECIFIC VOCABULARY	DEFINITION
Genre	A style or category of film, recognisable to audiences through the director's use of genre conventions
Narrative	A story that unfolds in an ordered series of events connected by the logic of cause and effect
Genre Convention	The detailed 'rules' of a genre – the elements of film form and structure that audiences come to expect when they hear the name of a specific genre

NARRATIVE THEORIES



Todorov's Narrative Theory

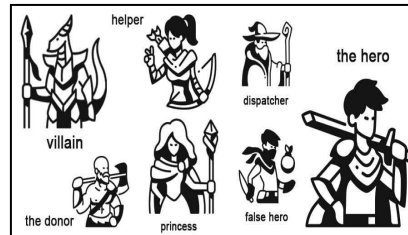
A five-step cycle that explores how narratives are structured. Tzvetan Todorov believed that all narratives must follow this cycle to further the storyline.

EXAMPLES OF BINARY OPPOSITES

- o Rich and Poor
- o Good and Bad
- o Black and White
- o Male and Female
- o Clever and Dumb
- o Vampire and Werewolf
- o Strong and Weak
- o Human and Supernatural Being
- o Young and Old
- o Fast and Slow

The Theory of Binary Opposition

A theory that two opposing forces must be against each other within a film for the narrative to progress. These conflicts are usually resolved by the end of the film.



Propp's Narrative Theory

The theory that narratives have archetype characters and that they follow the 31 functions of a story.

Comparison study of
'Dracula' (Browning, 1931)
and 'The Lost Boys' (Schumacher, 1987)

MODULE 2: US
COMPARISON STUDY



SUBJECT-SPECIFIC VOCABULARY	DEFINITION
Character	The role played by an actor in a film
Representation	How films portray different aspects of society by exploring age, gender, ethnicity and authority
Sub-Genre	An identifiable sub-category of a larger category of main film genres
Context (Cultural, Social, Political, Historical, Institutional and Technological)	The setting and time period in which the film takes place or was made – how real events have inspired the director.

Vampire Subgenre Conventions:

- Gothic locations – castles, graveyards, churches
- Blood
- Fangs
- Low-key lighting for a shadowy, moody effect
- Characters: vampires, victims, vulnerable females, hero
- Vampire lore – must be invited inside a dwelling, can be killed by a stake to the heart, garlic repels a vampire, etc.



GCSE FILM STUDIES

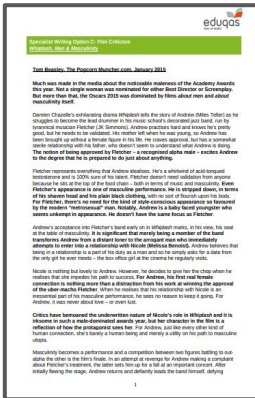
MODULE 5: US INDEPENDENT FILM

Introduction to Independent Film

Exploration of Specialist Writing

Key Themes:

- Masculinity
- Toxic masculinity
- Mental Health
- Success vs. Failure
- Idolisation



SUBJECT-SPECIFIC VOCABULARY	DEFINITION
Independent Film	An independent (“indie”) film is a film produced outside of the major studio systems, e.g. Hollywood, Bollywood and Pinewood. They are often, though not always, created with a similar budget and their films often premiere at a variety of film festivals (local, national or international).

Whiplash, Men and Masculinity by Tom Beasley from ThePopcornMuncher.com, January 2015

Fletcher is ‘stripped down’ in appearance whereas Andrew is a ‘baby-faced youngster’.

Nicole in an ‘underwritten’ character and only shown through her interactions with Andrew

Andrew idolises Fletcher to the extent that he will do just about anything for his approval

By the end of the film, Andrew and Fletcher are equals, sharing a ‘masculine utopia’



GCSE FILM STUDIES

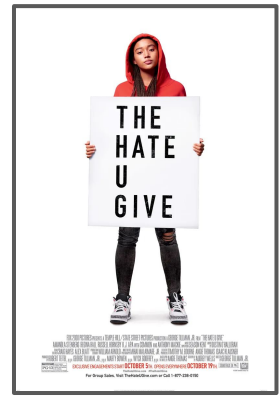
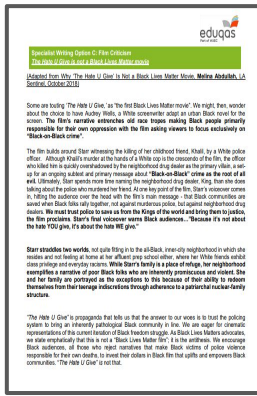
MODULE 5: US INDEPENDENT FILM

Introduction to Independent Film

Exploration of Specialist Writing

Key Themes:

- Black Lives Matter
- Racism
- Justice
- Activism
- Personal Identity



SUBJECT-SPECIFIC VOCABULARY	DEFINITION
Independent Film	An independent (“indie”) film is a film produced outside of the major studio systems, e.g. Hollywood, Bollywood and Pinewood. They are often, though not always, created with a similar budget and their films often premiere at a variety of film festivals (local, national or international).

<i>The Hate U Give is not a Black Lives Matter movie</i> by Melina Abdullah, LA Sentinel, October 2018	
“The film’s narrative entrenches old race tropes making Black people primarily responsible for their own oppression.”	“We must trust police to save us from the Kings of the world and bring them to justice.”
“The officer who killed [Khalil] is quickly overshadowed by the neighbourhood drug dealer as the primary villain, a set-up for an ongoing subtext and primary message about “Black-on-Black” crime as the root of all evil.”	“Starr’s family is a place of refuge, her neighbourhood exemplifies a narrative of poor Black folks who are inherently promiscuous and violent... [Starr’s family adhere] to a patriarchal nuclear-family structure. ”



GCSE FILM STUDIES

Exploration of 'Jojo Rabbit'
(Waititi, 2018)
FOCUS: Narrative

MODULE 7: GLOBAL FILM — NARRATIVE



SUBJECT-SPECIFIC VOCABULARY	DEFINITION
Three-Act Structure	A model used in narrative fiction that divides a story into three parts (acts): Setup, the Confrontation and Resolution
Five-Act Structure	A romal plot structure broken into five parts (acts): Exposition, Rising Exposition, CLimax, Falling Action and Catastrophe or Resolution
Foreshadowing	A hint to the audience about what is going to happen during later events in the narrative

- Loose depiction of WW2, Nazi Germany and the Third Reich
- Depicts Hitler Youth Organisation, the “jungvolk” (boys aged 10-14)
 - Rosie is a romanticised version of a member of the German resistance

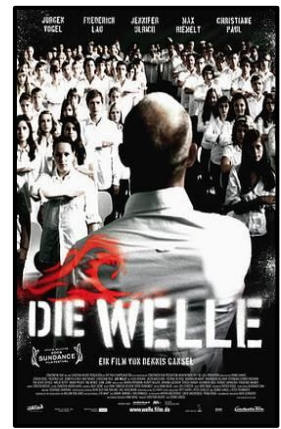
The film begins in the middle of a much larger narrative that is never fully explored, and the presence of Adolf Hitler isn't initially explained as being an imaginary ‘friend’ to Jojo.



GCSE FILM STUDIES

MODULE 8: GLOBAL FILM — REPRESENTATION

Exploration of 'The Wave' (Gansel, 2008)
FOCUS:
Representation



SUBJECT-SPECIFIC VOCABULARY	DEFINITION
Representation	How films portray different aspects of society by exploring age, gender, ethnicity and authority
Ethnicity	Belonging to a specific social group that has a common national or cultural tradition
Authority	How much power a character has in film and how they respond to other characters with power
Sub-Genre	An identifiable sub-category of a larger category of main film genres

Based on Ron Jones' social experiment 'The Third Wave' and Todd Strasser's novel *The Wave*.

Post Second-World War Germany

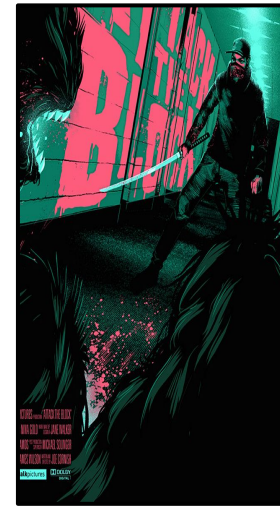
- The country is scarred by its past
- Adults are much more liberal; fearful of being 'too authoritative'
- The students embrace Wenger's authority and discipline as reassuring; a direct contrast to Hollywood's depiction of rebellious teenagers
- The students begin by believing that a dictatorship could never be established in modern Germany



GCSE FILM STUDIES

Exploration of 'Attack the Block' (Cornish, 2011)
FOCUS: Film Style

MODULE 9: GLOBAL FILM
— FILM STYLE



SUBJECT-SPECIFIC VOCABULARY	DEFINITION
Aesthetics	The way a film's visual and aural features are used to create essentially non-narrative dimensions of the film, including the film's 'look'
Iconography	The visual images and symbols that carry meaning from film to film
Social Realism	The realistic depiction of contemporary life, as a means of social or political comment

FILM STYLE	
<p>What makes the film 'look' like a Sci-Fi?</p> <ul style="list-style-type: none"> • Humans vs. Aliens • Alien invasion • Themes of good vs. evil • Exploration of big 'what if?' questions • Military-style floodlights on the block 	<p>What makes the film 'look' like a UK Contemporary Film?</p> <ul style="list-style-type: none"> • Set on Guy Fawkes/Bonfire Night • British Iconography – London Underground, ambulance, police, etc. • British actors • British characters – accent, slang/pop culture references